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ABSTRACT

The Council for Cultural Co-operation's symposium of December 1977 met in Lausanne, Switzerland, for the purpose of critiquing two experimental educational television series designed to contribute to understanding of current affairs and the way in which the media present them, and to knowledge of television as a medium. These in-class programs for children and adolescents are designed to develop critical viewers from this audience by suggesting themes for thought that focus on the value of the messages transmitted. Discussions of the experiments, the teaching of television language, and the ethical implications of introducing current affairs broadcasts into the classroom are presented. Appendix A briefly explores the concept of creativity in the context of social values, the media, and education. (RAO)

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« LA RADIO TÉLÉVISION ÉDUCATIVE ROMANDE »

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Cultural development
Strasbourg
1978

Strasbourg 12 January 1978 DECS/DC (78) 12

Colloquy

to evaluate the lessons to be drawn from television programmes aimed at stimulating creativeness
(Lausanne, 6-8 December 1977)

R E P O R T

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FOREWORD

The Council for Cultural Co-operation (CCC) has included in its permanent programme a series of activities whose point of departure was unanimous agreement on the following fact: in view of the ever-growing importance of new audio-visual media in the daily life of the majority of citizens, all cultural policy worthy of the name must take them into account.

Adopting this standpoint, the CCC has concentrated on the social cultural aspects of mass communication media. Its efforts are aimed primarily at keeping states signatory to the European Cultural Convention constantly supplied with the broadest possible range of accurate and operational information on the manifold steps taken in many countries with a view to so using the new media as to promote individual and collective cultural development, citizen participation in the conservation and shaping of the environment and creativity in all its forms.

A first concerted research phase led to the publication of some 50 monographs dealing mainly with television, video and local radio and of a consolidated work on audio-visual development entitled "L'Après-télévision", and the organisation of a number of symposia of specialists. Among the most recent, it is worth mentioning here those which had as themes "European experiences in cable television, local radio and video: lessons to be learned and prospects for the future", "Environment, participation and quality of life".

The latest of these meetings was a symposium held in Lausanne with the support of the municipality, at the Centre d'Initiation au Cinéma, aux Communications et aux Moyens Audio-Visuels (CIC) (1). Under the chairmanship of Mr René Berger, a score of experts from 12 member countries (2) - researchers, teachers, administrators, television programme advisers and other audio-visual practitioners - met from 6 to 8 December 1977. The purpose of the meeting was to:

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(1) Chemin du Levant 25 - 1005 Lausanne
Tel: (021) 22.12.32.

(2) See list of participants in Appendix B.

- demonstrate to an international gathering an original experiment carried out mainly by the Secretariat for Educational Co-ordination in the French-speaking part of Switzerland, in conjunction with the Centre d'Initiation au Cinéma:

- explain to this public the methodological and teaching bases of the experiment;

- present two examples of experimental programmes forming part of the project;

- become acquainted with other European experiments geared to parallel or convergent objectives;

- put forward suggestions for learning about and evaluating similar projects in progress or planned in other member states.

This report summarises the essence of the three days of discussion - interspersed with the showing of slides, films and television programmes.

I. The conditions of the Swiss experiment

1. A point of departure

As in many countries, school broadcasting has existed in Switzerland for a long time past. The history of school TV is, on the other hand, more eventful. Introduced in 1964, on the initiative of the French-Swiss television service, it was stopped in 1969. It proved necessary to review the system and define objectives and means more clearly.

The study carried out by the education departments and by the Société Suisse Romande de Radio Télévision made it possible, in the light of a number of reports, to define the broad outlines of programmes and structures.

All the regulations adopted between 1973 and 1976, based on extensive research and reports, opened the door to a new educational TV and the renewal of educational broadcasting.

The term "school" was dropped in favour of the term "educational", which is more consistent with the requirements and aims laid down.

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Broadcasts intended for the school, teachers and pupils should, in the minds of the promoters of the experiment, be of interest to a broader public, including parents and all persons who are concerned in any way with education and teaching. Thus through educational TV and radio a permanent dialogue would be introduced which education officials and the managers of the Radio Télévision Suisse Romande judged useful and necessary.

2. Pilot programmes of Télévision de la Suisse Romande

2.1 Objectives

One aim is to present "viewer-training" programmes providing an initiation in the images and language of TV.

In addition, a second series of programmes deals with news items and current events, as presented on television and as received by the viewer.

2.2 Utilisation of the programmes

The "viewer-training" programmes ("TV-scopie") and current affairs programmes ("Télactualités") will be aimed at pupils of from 8 to 17 years of age, divided into age groups. They will enable teachers to help their pupils to realise that, when watching television without a certain detachment, they in effect "delegate their viewing" to others - to organisers, producers, and journalists - without any power of personal intervention. This "awakening" should assist children and adolescents in acquiring the aloofness that is necessary for the proper "use" of a phenomenon which schools would be wrong to repudiate or ignore. The programmes will not express criticism - that is not their role - but will, on the basis of material already transmitted, suggest themes for thought and activities so that the true value of the message transmitted, as regards both its form and its content, may continually be checked in a practical way - against the viewer's own environment or against other sources of information.

The programmes will be transmitted at the rate of one a week. This will enable classes and teachers to do various activities in different spheres in between the broadcasts. By their very nature, the programmes are intended to be pluridisciplinary. This means that, for instance, the producers might deal with stage design for variety programmes - which will concern art teachers - or the characterisation of "heroes" in serials - which will concern French teachers - or the cost of products displayed in advertisements - which will concern teachers of mathematics and commercial subjects.

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2.3 Underlying structures

A project of this nature is not possible without the establishment of precise, sound structures. Accordingly,

- an inter-cantonal commission for French-speaking Switzerland composed of representatives of educational authorities, radio and television braodcasting and teachers' associations, is responsible for general policy for the programmes;

- a production committee, composed of representatives of the same bodies but smaller in size, is responsible for the implementation of this policy;

- two educational delegates, paid by the departments (not by the TV authority), are responsible for the preparation and production of programmes;

- cantonal radio and television centres, directed by persons trained in the language of the media, deal with the training and informing of the teaching profession.

All these structures, already established, started to operate one after the other in April 1976. There is therefore a coherent system which facilitates the preparation and production of programmes as well as their assessment and monitoring.

The documentation and "methodology" necessary for the utilisation of the programmes remain the responsibility of the cantons, but everything is co-ordinated and checked by the personnel of the various centres. Production (technical and practical) is necessarily a matter for the radio and television authority, which is thus a partner in a joint enterprise.

The above arrangements have enabled a number of operations to be undertaken:

a. training of the personnel of the various cantonal centres,

b. training of future teachers, with the progressive introduction of courses in teacher training centres,

c. training (in progress) of teachers of different levels who will be using school TV,

d. subsequently, in late 1977 or early 1978, training of those responsible for school radio and TV,

e. the cantonal centres are already equipped; the schools will also be gradually equipped, for the intention is, initially, to be able to check the quality of the operations, assess the programmes and gauge the results they are capable of producing.

II. Summary of comments made on the experiments presented to the participants

1. Theoretical approaches to the experiments from the standpoint of the officials responsible for them

1.1 Objectives

The main purpose of educational television intended primarily for children and adolescents is to contribute to:

- Understanding of current affairs and the way in which the media present them, while encouraging curiosity and interest in news. This is the purpose of the "Télactualité" series.

- Knowledge of television, the different kinds of TV, its language and the corresponding media, with a view to promoting better understanding, better judgment, sounder choice and more efficient use.

  This is the purpose of the "TV-scopie" series.

The French-Swiss school TV aims at encouraging the young viewer to react, to judge, to absorb more information directly, to insert available information soundly in the context of his own life; it encourages him to appreciate direct contact, individual creation, entertainments attended in person rather than merely filtered through the media.

1.2 Structure of the "Télactualité" and "TV-scopie" broadcasts

Corresponding to these two series of objectives, the broadcasts comprise at least two phases:

- The first provides the opportunity to view, understand and know television and its broadcasts better.

- The second induces the class and the child to engage in supplementary activities: seeking of other material, comparisons with the environment, personal creations, recourse to other accounts and other meanings.

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Supplementary activities often involve the use by individuals of audio-visual media: tape recorder, photography, possibly video, so that use of these devices serves in its turn to promote a better appreciation of mass media.

1.3 Télactualité (Current affairs programme)

In principle, "Télactualité" is based on a TV information bulletin, short or long, the whole of which is re-broadcast just before "Télactualité", in this context, we will call this basic broadcast "original broadcast".

After the viewing of this broadcast, "Télactualité" helps pupils to understand the "original broadcast" better :

- by introducing supplementary material and giving explanations;
- in order to induce awareness of the manner of communication of the "original broadcast" and its aesthetic or ideological trends, by introducing filmed material in another way or from another standpoint, or other opinions;
- in order to encourage the young viewer to integrate the information provided by the media in his own universe and his own attitude, by introducing material or participants dealing with the same themes as the "original broadcast" but related to the viewers' immediate environment.

The organisers of the experiment wish the "Télactualité" broadcast to persuade classes to engage in a number of supplementary activities:

- seeking other accessible sources, compiling documentary material, producing an exhibition or models, carrying out manual creative activities, giving a clear view of the meaning of the information provided by the "original broadcast" in relation to pupils, their environment and their situation;
- possibly engaging in an activity arising from the observation made.

1.4 TV-Scopie (Viewer-training programme)

In principle, any TV broadcast may form the "original broadcast" serving as a basis for "TV-scopie"; such a programme is also broadcast before "TV-scopie". Each kind of television broadcast is in turn dealt with in the series.

Three main effects are expected from "TV-scopie":

- give pupils the opportunity to view the "original broadcast" better and to understand its nature better thanks to supplementary information given in "TV-scopie", to the pinpointing of the principles which govern the preparation of the "original broadcast", and to the opportunity given to the young viewer to perceive the underlying ideology which imbues the broadcast (for example, the idea of the success implicit in a serial, or in an advertising spot);

- give pupils the opportunity to enter into contact with one of the producers of the "original broadcast" and enable the latter to explain his intentions or the difficulties encountered, the choices made with regard to both subject and language; television must therefore appear as "being produced by someone" and "being produced with constraints" due to the medium and circumstances;

- arrange for the nature, importance and possible effect of television language (effects of montage, sound, travelling, fade-out, commentators) by making it possible for its use and impact to be picked out specifically in the original broadcast. "The components of television language" will appear through the cycle of the "TV-scopies" in the light of their presence in the "original broadcast".

As in the case of "Télactualité", the class is encouraged to engage in supplementary activities varying in the light of the original broadcast.

1.5 Collaboration between radio and television

Educational radio and educational television have their own broadcasts; sometimes they will, however, be led to collaborate. Thus in the case of "TV-scopie" as in that of "Télactualité", educational radio can make a valuable complementary contribution, in particular by enabling a class:

- to question more extensively authors of television programmes or persons whose contribution is judged useful, or to do so following a first phase of research and activity;

- to state the discoveries made, the judgements arrived at by the class, the activities it proposes in answer to the incitements of "TV-scopie" or "Télactualité".

Educational radio can, for its part, ask television for its help when it needs to show material or objects it wishes pupils to study or to show those produced by classes following an educational radio broadcast.

2. Summary of the discussions which arose from the presentation of audio-visual accounts of experiments

To begin with, participants' attention was drawn to the origins and processes of the studies which lead to the educational TV project.

From 1972 to 1977, a committee was responsible for studying the introduction of educational television. It carried out investigations into the needs of teaching and teachers in the area of educational TV, questioning many education officials, consulting books and brochures, acquainting itself with the work of the Council in this respect. The proposals which it submitted to the education departments of French-Switzerland and the Télévision Suisse were accepted and the structures provided for were set up. Tests were arranged with a view to checking the theories put forward and the advice of specialists in modern teaching was sought. Use was also made of the highly advanced research of the CIC, which had carried out extensive analyses of the media sector (from the cartoon to television) and of the spectator's attitude.

For the Swiss organisers, the relationship between the young viewer and television is highly important, and it is essential to be fully aware of all its twists. A spectator needs special abilities and attitudes to be able to master the medium. The communication is not univocal; the message (1) may be clandestine, camouflaged or explicit (the author hopes that the code he uses is perceived and accepted as such) and it is not always easy to detect the producer's intention.

The participants considered these categories to be of some interest but found them interchangeable and with an insufficient scientific basis.

No TV message is wholly transparent; like language, it is a structure. The categories mentioned can at best be adopted as aids likely to promote progress of research into communication. For example, the concept of clandestineness varies according to the character of the public and it can even be claimed that all messages are somewhat clandestine or camouflaged.

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(1) By way of illustration, the participants were shown a series of diapositives reproducing a comic strip (the image of the African and the white man in Africa); a film on the promotion of nuclear energy plants, extracts from a television serial, the presentation of a personality in a Swiss series entitled "En personne".

Some persons consider that it would have been interesting to begin by questioning the motivation of the viewer and to enquire where reality lay, where the public was, how to establish whether it received the message in the same way.

The officials conducting the TV-scopie experiment consider that, to help the viewer to master the medium better, it is necessary, inter alia:

- to train him to see, hear and feel the signs, to memorise, recall and compare them;

- to induce him to identify and realise the prior conditions, conventions, codes and stereotypes, to appreciate their conformity or their breach with customary ideas or codes;

- to induce him to gain awareness of motivation (fears, needs, instincts), either in order to control the manipulations more effectively or to amplify the repercussions of the audio-visual stimulant.

In this connection, it has been said that any communication by picture functions only as a result of agreement - real or illusory - between spectator and producer, so that the spectator understands more or less what the producer wanted to say. The question has also been asked in what measure the updating of some stereotypes enabled negative stereotypes to be eliminated and positive stereotypes to be introduced (1).

Stereotype is not, moreover, a satisfactory concept, for it lends itself to a number of definitions. It may be a regular behaviour pattern enabling knowledge to be transmitted from one generation to another or, in the strict sense, a repetitive system devoid of any inventiveness (in literature it is the cliché, in television it is the woman announcer).

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(1) To this end, the organisers arranged for a music programme with a wellknown singer to be heard and showed:

- the beginning of "La Grande Illusion", in which they see an illustration - albeit incomplete - of their theses;

- an Indian film showing the spiritual resources existing in the Indian family and a Swiss programme on inequality of opportunity;

- an extract from "Modesty Blaise".

There is in any event one advantage, that of enabling the communication to be introduced (1). It can also be a structure invented on the basis of motivations; publicity thus creates models which then become stereotypes.

These comments raise anew the question which is at the heart of the controversy: can television language be taught in the same way as other languages? Or else: is it possible to create for children a school for "reading" television in the same way as they have been provided with a school for reading books?

The state of the question varies according to country, in part because the statutes of the television organisations differ greatly from one country to another; but from the brief outline given below by the delegations of countries represented it follows that, although theories and methods seem to vary, objectives converge.

Ireland

Little has been done in this area; but Ireland desires the introduction of school TV, and to this end a commission is now considering secondary education curricula. In view of the high cost of TV broadcasts, the emphasis is being placed for the time being on television as a source of cultural innovation and also as an instrument in favour of the under-privileged.

Netherlands

In the Netherlands, 36 associations are authorised to use the air, and it can be said that there are as many educational TV broadcasts as producers. Moreover, in the Netherlands it is considered that many other factors contribute effectively to pictorial education - the family, the school, the illustrated press etc - and it is felt that to concentrate exclusively on TV education itself is an erroneous method.

Spain

The universities are interested in pictorial education for the purpose of teacher training. A way is being sought of opening the school to life, and it is felt that it is necessary to train instructors capable of using conventional television.

Finland

Finland is particularly concerned with training teachers for this purpose. To begin with, the responsibility devolved on drawing teachers who were then succeeded by teachers of Finnish.

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(1) A phatic function in Jakobson's terminology: "I am on the same wavelength as you, my generation is yours".

United Kingdom

Many programmes are devoted to the purpose, but few have a theory as point of departure.

Sweden

Piaget affirmed that school could have but two purposes: to adjust to society or to change it. Mass communication media are placed before a similar alternative. In Sweden, they work according to a certain concept of society. They are more and more familiar with the crucial problems arising in the country and the world and endeavour to promote change.

Denmark

Many lessons are given on the basis of television broadcasts. Unfortunately, the national production of such programmes is diminishing.

Belgium

All broadcasts take place in a compulsory pluralist context. School broadcasts (Latin and modern languages) have been prepared by the Youth Education Service, whereas the Science Service has presented, in co-operation with associations, programmes on introduction to emotive and sexual life. For very young children, programmes on life in society have also been produced.

Italy

Reference must be made to three kinds of broadcast:

- courses of secondary education level, for adults in remote mountain areas;
- broadcasts on preparation for social life;
- programmes designed to eliminate illiteracy.

Under the 1975 Act, a department for school and educational broadcasts was set up; as for the 1976 Act, whereby local broadcasts were liberalised, it did not provide channels, when allocating frequencies, for educational broadcasts.

During the survey of these operations and projects, three lines of thought were followed for a time:

- How would it be possible to increase the public's creativity when television causes it to decrease?

- The problem of censorship distorts all visual education by the media themselves.

- Research has shown that, the more educated parents are, the less they watch television.

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The file (1) destined for teachers and entitled Télévision Educative Suisse Romande was presented to participants and formed the subject of commentaries. In this connection, it was emphasised anew that the broadcasts submitted to the colloquy represented only a minute part of the action contemplated. The organisers consider that television alone is incapable of inducing a new attitude among spectators. The aim is not so much to acquire factual knowledge as to learn to place oneself in relation to the information phenomenon. Age is not a determining factor. It is the teachers who judge pupils' reception potential.

The broadcasts are recorded at school (which has television sets and video tape recorders) with the official permission of the authorities.

All educational TV broadcasts refer to another TV programme. "Télé-scopie" in fact provides an opportunity to view in a different way a programme shown on ordinary TV.

Educational TV is always based on two programmes; the main work is done in class.

In the minds of the organisers, the objective is to penetrate the commonplace, promote understanding of the language, help towards better judgement of the production and give the producers of the basic programme an opportunity to explain themselves.

All broadcasts are intended to be accompanied by school or out-of-school activities destined to provide pupils with the opportunity to express their creative instincts.

In this connection, it will be recalled that French-speaking Switzerland is divided into cantons which are completely autonomous where education is concerned. Each canton has an official who is responsible for educational TV programmes. The cantonal centres must have the means of producing broadcasts and making recorded programmes and other media available to teachers.

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(1) It can be had on application to the CIC (cf address on page 1).

Participants' attention was nevertheless drawn to the fact that these programme structures are not complete and do not operate fully, and also the fact that these experiments supplement in many respects what has already been achieved in other cantons.

TELESCOPIE

A television interview with a former French ski champion was then presented for critical viewing by participants. One of the questions raised was what image television presented of sport and sports heroes. There was also the question of considering the role and nature of the commentaries in sports broadcasts. To this end, it was stated that after such a broadcast the children would be asked, for example, to make a drawing of their favourite sport, to try to make a sports commentary on a film shown again (with the sound cut out one makes the commentary oneself, records it and then listens to it), to make a photographic sports reportage, to shoot a very short film, to make a montage on the basis of newspaper cuttings, to draft a text on the theme: your picture of such or such a sport, your picture of competition.

During the ensuing discussion, the following different points of view were put forward.

Why was the public not brought into the programme on ski champions? From a general standpoint, why not introduce instruction on media systematically into teaching? Although the purpose of the programme shown was to demystify the medium, a number of participants were convinced that it could only exert a totally contrary effect on children: the champion appeared as a wholly industrialised being and the commentator as a victim of television as an established institution. Others considered it unsuitable for the age of the public and far too long.

What mattered was to give children a new way of seeing things, a third eye focussed on reality and life itself.

The participants wondered what the cost of such broadcasts was (champions are not in the habit of making themselves available free of charge) and also whether the producers of the programme shown had engaged in self-criticism.

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TELACTUALITE

In the context of this series the organisers showed a programme on iron ore mines in Mauritania; they explained that, in addition to the programmes, the cantonal centres would make available rolls of telex, press cuttings etc, and that the radio broadcasts would be accompanied by one or two television programmes.

The officials concerned pointed out that the series had not yet secured the unanimous approval of the persons who were working on the overall project; these persons did not, therefore, have a settled and general theory. They were aware of the fact, for example, that the introduction of current affairs into schools posed ethical problems. How far should one indeed go? Should one improve pupils' ability and desire to be well informed? Should one inform them of the possibilities of taking action in regard to the environment? Should one induce them to adopt an attitude, for example, on housing, or to participate in demonstrations?

A brief questioning of the participants made it clear that the answers given by a number of countries which had been concerned for a long time with this question could vary considerably.

France

Attempts are being made to introduce popular programmes in the school. For example, a theme linked with the history syllabus is chosen. The pupils view the programme, deal with it in the school context and participate in activities linked with it subsequently (exhibitions, documents of the era concerned, etc). The experiment lasts for a fortnight.

Netherlands

Dutch practice is based on experiments and not on theory; it makes a distinction between age levels and combines the successive use of the various media (including school journals with puzzles and crosswords). Its aim is to teach pupils how to use information. Where the distinction between age levels is concerned, some participants expressed scepticism as everyone knew that in practice children looked at everything on television. It will be noted also that, in view of the structure of radio and television in the Netherlands, 2 or 3 organisations put forward a different opinion on one and the same subject, and that is how, from the secondary level education onwards, pupils are aware of the ambient pluralism. However, it was pointed out that to give 3 points of view on one and the same event amounted to presenting 3 events.

Switzerland (Geneva)

There are lessons in criticism of information.

Sweden

As the information machinery is the central problem (the monopoly of press agencies must never be forgotten: only five agencies in the world), efforts are made to explain to teachers the choices made by the producers and the teachers have the opportunity, over a period of three years, to talk to their pupils about them.

United Kingdom

Two practical exercises are employed: montages of 30 photographs on a given subject for example, simulations (of a selection of news to be imparted), etc.

During a brief survey, the following questions were also broached:

- To provide outside information for primary school raises many problems.
- The concept of news is inadequate; its nature cannot really be known, for it varies according to its structure or bias.
- Television has steadily replaced school in certain kinds of learning. The question is what the educational system can contribute in relation to this extraordinary power. It has the privilege of being able to re-locate reality in relation to its television image.
- Instead of conceiving broadcasts on the theme of information, why not state the general problem in all its amplitude: How is information made? Who pays for it? Who chooses it? What are the working conditions of the press? How to combat over-information? How to overcome the school's indifference to the world of information, an attitude which in fact implies a conflict between institutions?

A detailed discussion then ensued on the question of authority and the related power of information over the public, the use of information by the public, the changes caused by information. Surveys carried out in Sweden showed, for example, that poor people (for example migrants) actually received very little information.

Could television not remedy this injustice? But why turn it into a panacea? During 10 years of symposia, television had been successively considered as an instrument of:

- culture,
- cultural democratisation,

- cultural democracy,
- cultural action,
- social-cultural animation,
- participation,
- creativity,
- self-managed activities.

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III. CONCLUSIONS

Evaluation of the experiment

1. The wish was expressed that the Swiss should continue and improve the experiment of the Radio Télévision Educative Romande. It is an interesting working hypothesis which is checked by means of institutionalised collaboration with television and a body suitably equipped to follow it, the Centre d'initiation au cinéma et aux moyens audio-visuels. It should be evaluated in the light of its development (Why was it launched? What special objectives were assigned to it? With what means is it being carried out? What are its first results?). An international evaluation should also be contemplated at a later stage. To this end, it is proposed that the Council of Europe organise in Switzerland in 1980 or 1981 a second colloquy which could also consider other interesting projects carried out in Switzerland.

Future colloquies

2. It would be interesting for the Council of Europe to make known, in the context of its Culture and the Media project, certain original projects or activities described at the Lausanne Colloquy (cf 5) outside the country by means of colloquies or symposia.

Studies

3. The series of studies and monographs carried out for some years past on behalf of the Council for Cultural Co-operation should enrich itself by new titles to be chosen from among the following themes:

3.1 The "mystery" of programmes which do not reach the screen. Why are some programmes refused? Why do others remain "in the pipeline"?

3.2 Radio and television programmes designed to safeguard the cultural identity or improve the participation in national life of immigrants or populations residing in frontier or peripheral areas. Interesting experiments: failures and successes.

3.3 Attempts to study more thoroughly, clarify and define better some terms which are in very common use but are often confusing or ambiguous, such as participation by the listener or viewer, devaluation of an activity, creativity (see Appendix A).

A European survey

4. The decision of the Council for Cultural Co-operation to carry out a series of surveys (1), based on systematic observation by travelling groups of experts and spread over some years, and experiments bearing on certain socio-cultural aspects of the development of audio-visual techniques was welcomed with great interest. Participants recommended that the projects selected for sponsorship by the CCC take into account certain pilot experiments intended to stimulate either creativity or "comprehension" (2) of television language. A summary of the information given on some of these experiments by a number of participants is found under item 5 of this report.

Experimental activities

5. In answer to the question as to what non-school educational television experiments were in progress or planned in member countries represented at the colloquy with a view to inducing critical reflection and creative activities by teachers, pupils and the public in general, the participants mentioned a number of pilot experiments which it would be desirable for a small study group to take into consideration with a view to observation over the medium-term, critical evaluation and proposals for new steps forward.

Ireland

5.1 A complete and highly successful series of television programmes for young persons between 12 and 18 has been produced on the theme of Career Guidance; it aroused active participation by pupils, their parents and the television organisation.

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(1) The necessary proposals for this operation are described in the report of the colloquy of May 1977 entitled "European experiments of cable television, local radio and video: lessons to be learned and prospects for the future".

(2) See on this subject the last report by Professor Halloran, CCC/DC (77) 56.

5.2 A radio programme running for 25 weeks has been produced for educational purposes in deprived areas; it covered music, the Irish language and the environment.

5.3 There are also audio-visual teacher training programmes.

France

It should be noted that the experiments mentioned form part of the education system but are not completely integrated with it. There are already critical reports on the experiments mentioned below.

5.4 TV broadcasts:

5.40 conceived or utilised as a basis for local animation (Example: Léon Blum - The Impressionists - A peasant revolt in the Ariège last century; this programme succeeded in arousing the population's interest in its own problems);

5.41 on town-planning (Example: the Nord seen by the cinema, television etc).

5.5 Critical catalogues: These are repeated programmes illustrating a talk on television, for example, how television describes reality. At the close of the projection, the public is called on to produce a programme on the same theme (for example: "Windows" in Amiens - during 4 months the population participated in the preparation of the programme; "The dawn client" - a play on capital punishment acted by prisoners in a disused prison).

5.6 Production workshops: These are local units (some 20 such units exist) enabling non-professionals to produce their programmes in Super 8, a part being shown on television (Example: "What it is to be handicapped" a mathematics lesson in a Nevers lycée).

5.7 Regional audio-visual centres: A project is under way in Lille whose main purpose is to put television in touch with its public.

Sweden

Research is being carried out into the way in which some sections of the public, such as young people and immigrants, may understand television programmes.

United Kingdom

There are television programmes in which producers debate the programmes broadcast. This series gives rise to two kinds of question: What are the reasons for the methods used for producing the programmes? and what are the answers to the following set of questions: Why such and such a programme? What are its aims and objectives? What are the audience's expectations? What institutional reasons govern the programming? The context. The constraints.

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A P P E N D I X A

THE CONCEPT OF CREATIVITY

There is a vast literature on this term. Although it is a kind of catch-all word which flourishes in all the international organisations, successive attempts at defining it allow one to indicate its main features. It should nonetheless be constantly borne in mind that these partly depend on states' economic, political and financial circumstances and that they can only be defined by contrast.

Creativity is not strictly a concept but a field of forces dominated by two currents -on the one hand, those factors, elements and agencies where total freedom, a large degree of spontaneity and inexhaustible imagination prevail and, on the other, established patterns, stereotypes and excessive authoritarianism.

The network established by these lines of force according to the outline given by the Chairman of the Colloquy after a thorough debate may be summed up as follows.

Creativity consists in :

- perceiving and causing others to perceive,
- reflecting and causing others to reflect,
- criticising and making others critical,
- imagining and making others imagine,
- inventing and stimulating invention,
- acting and stimulating others to act,
- taking pleasure in action,
- doing things together,
- doing things with things
- expressing oneself and making others express themselves,

- with a view to securing more participation,
- so as to create independent values,
- enhancing private life and personal activities,
- by establishing an identity,

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- by encouraging communication,
- a whole range of features which if they are not to remain in the abstract must, moreover, meet a number of conditions, namely :
  - a certain degree of liberty,
  - the means of exercising it,
  - aesthetic enjoyment or the aesthetics of enjoyment,
  - development within a close environment or encouraging a close environment.

Some people have regarded this as a catalogue of society's liberal values and felt that a study should be made to discover what the true links are between the state, the education system and the world of the media, and to determine what degree of liberty is enjoyed by the individual within this web of relationships.

This inevitably raises the question of power and culture. Where does power really lie ? According to some, it rests in the hands of class-room teachers, who will scarcely be able to contribute to children's visual education if they are opposed to the media.

On this subject the participants expressed a wish that those in charge of the media should show greater understanding of traditional teaching. Others regretted that the Colloquy was not able to pay more attention to the crucial question already highlighted by Piaget : should we seek to train young people to adapt to the world into which they have been born or rather inspire them with the ambition of improving and changing it ? At this point some argued that the question did not arise in the form of a straight alternative, because we lived in a world of conflict.

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ANNEXE B
APPENDIX B

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